EDESON IN "RANSON'S FOLLY"

UNPRETENTIOUS LITTLE PLAY PRODUCED AT THE HUDSON.

peals With Army Life on the Harding Davis Story Lines, and Is Well Acted If Improbable—Robert Edeson and San-dol Milliken Share the Honors.

Pleasing and unpretentious! That was the verdict of a large audience at the Hudson Theatre last night after "Ranson's Folly" was finished. It is a three act comedy of American army life by Richard Harding Davis, and is built on extremely simple lines-melodrama with the melodrama

If you have not read Mr. Davis's story and we confess that we belong to that minority-you will nevertheless extract amusement from the staging of its rather in probable anecdote. Indeed, the incident is a meagre pat of dramatic butter to be spread with effect over quite so large a surface as three acts. There were several thin spots in Act. II., but its curtain

Act I. is interesting, but the strong scene is reserved until just before the end of the last act, and it is a capital situation-tense, genuine and solved with no little theatrical cleverness. And the acting last night would have saved a much weaker play. ,

The tale is simple. A young officer, sprig of a United Staets Senator and millionaire, finds 1 life at the army post dull after his exciting experience in Cuba and the Philippines. "I was not with Roosevelf, the young man"-no, he didn't say it, but he meant to, for he spoke of the Rough Riders as a fun-breeding institution.] So he, 'on a wager, held up a stage coach. All's well

for the youth. for the youth.

But unfortunately for his madcap prank a real "hold up" took place later and the United States paymaster was shot and robbed. Our gay blade is suspected, denounced and arrested.

Thus far there is nothing startling. However, Mr. Davis juggles with his audience's credulity and until the close we who had not read the original story were exided.

credulity and until the close we who had not read the original story were cajoled into believing the wrong man guilty.

A love affair, neatly portrayed, raises dust. Ranson is crazy over a girl, the daughter of the post trader. His name is Jeff Cahill, His daughter's name is Mary. She doesn't sing—she is plain Mary. She is Sandol Milliken, and that means she is sweet as a little hard with large pleading. sweet as a little bird, with large pleading eyes, a naughtly little beak and a winning manner. Instinctively you look for a cage. But this little lady needs none, She has a will of her own and at the proper moment-ah! we musn't tell the secret.

moment—an: we mush t ten the secret. It is worth discovering for yourself. Miss Milliken played most dexterously.

Mr. Edeson acted with finish, with repose, with humor. He is always sympathetic, because he plays without fuss or feathers, and in his love-making is sincere and does not pull out the tremolo stop so far that

the sentiment quavers.
It is not a rôle which makes emotional It is not a role which makes emotional demands upon an actor. In bearing he was the manly young soldier who had more money than brains—well, no one among the characters seem burdened with much common sense, or the folly of Ranson would not have been taken as seriously as it was.

Harry Harwood gave a very strong performance of a rather subgraphic character. formance of a rather enigmatic character. He is Mary's father and hates Ranson so that he jeopards his own neck to put the young fellow in bad light. Paternal jealousy, except in the case of Victor Hugo's jester, is not carried to such lengths.

It lends a theatrical complexion to a piece that has some natural moments. Above all, there are no heroics—and for this we are grateful to the author. We have suffered much this season from the Western play and its strained, melodramatic

tmosphere
Don't expect a remarkable play in "Ranson's Folly." It is pleasing, if too wordy, and its humor is not too much in evidence. Mr. Edeson made a brief speech in excellent aste after Act II.

"AN ENGLISH DAISY."

Weber-Fields New Musical Show Produced at the Casino.

Under Weber & Fields's manag An English Daisy" was brought to the Casino Theatre last evening and played to a full house. The production is put down as a musical comedy, the work of Seymour Hicks and Walter Slaughter, "rearranged for the American stage by Edgar Smith, with added score by A. M. Norden." Even that very descriptive description, coupled with what people have come to expect as musical comedy, fails to give an idea of the character of this new Broadway attraction

"An English Daisy" isn't a comedy, and isn't a play. It is sometimes musical, but more often only noisy. Scenically and in the costuming it is, however, a wonderfully pleasing production. It is full of color pictures of great beauty, and there are girls aplenty in (and out of) very handsome frocks.

Christie MacDonald, who has the principal part in the performance, although she

pal part in the performance, although she is not "starred," received a warm and friendly greeting when she made her first Fred Lenox and Frank Lalor supplied the major part of the grotesque fun which was drawn out over three hours. In Act II. llast night's audience applauded In Act II. Jiast night's audience applauded with hearty enthusiasm a fetching Egyptian dance, an Indian dance—if costume makes Indians—and Henry Leone's song, "Spin Again." It's the wheel, not a top, that he

CHANGES AT THE THEATRES. Now Comedy To-night and a Grossmith

Recital This Afternoon. Plerre Wolff's comedy, "The Secret of Polichinelle," will be produced at the Madison Square Theatre to-night. The English version is by Miss Mildred Aldrich, and V. H. Thompson and Grace Kimball will have the leading rôles. The production is under the direction of James K. Hackett. George Grossmith gives his first recital at Mendelssohn Hall this afternoon. He will have something to say at the same

place on "How to Succeed," on Thursday afternoon and Friday evening. John J. McNally has written another play for the Rogers Brothers. It is called "The Rogers Brothers in Paris," and will be

produced here in September.

Richard Carle's musical comedy, "The lenderfoot," in which he plays the leading role, will follow Chauncey Olcott in "Terence" at the New York on Feb. 22.

Beverly Sitgreaves succeeded Ethel Matthews as Mrs. Vidal in "Raffies" at the Princess last night.

Princess last night.

Augustus Thomas's comedy "The Other Girl," which has been playing at the Criterion will move on Monday to the Empire and the Barrie comedy "Little Mary," which and the Barrie comedy "Little Mary," which has been at the latter playhouse, will go on the road. Virginia Harned and "The Light That Lies In Woman's Eyes" will open at the Criterion on Monday night.

ANDREW MACK HERE AGAIN

With Three New Songs and a Taking Uniform in "The Bold Soger Boy." The admirers of Andrew Mack filled the Fourteenth Street Theatre last night to elcome his return in "The Bold Soger Boy." Mr. Mack worried his admirers a while ago because they thought he was going to lesert the American brand of Irish drama or musical comedy. But he hasn't done

Theodore Burt Sayre wrote "The Eold Soger boy" for him, and the rôle of Desmond Clair gives him plenty of opportunity to hold the centre of the stage. In honor of his return Mr. Mack sang three new songs. They are called "She Just Suits Me." "I want to Rea Salita Mark Suits Me." "I Want to Be a Soldier Man" and "The Story of the Rose."

RETURN OF MISS REHAN. An Enthusiastic Audience Welcomes Her in "The Taming of the Shrew."

The reception accorded last evening to Miss Ada Rehan and Mr. Otis Skinner upon their appearance at the Lyric Theatre in "The Taming of the Shrew" was such as must have warmed their hearts. Before they had an opportunity to show that they deserved the cordiality of the spectators each was welcomed, and through the progress of the play the audience grew

more and more enthusiastic. Surrounded as they were by a company fully competent to interpret the play, the fine art of Miss Rehan and of Mr. Skinner showed again the many excellencies which are familiar to New Yorkers. Miss Rehan has made the character of Katherine her own, and if there is any change in her interpretation of the part it is in the way of added touches that improve an always finished performance.

ded touches that improve an always finished performance.

Mr. Skinner's command of blank verse, his elocution, his stage presence—all need no new praise. Sufficient it is to say that Miss Rehan and Mr. Skinner gave their accustomed scholarly and finished interpretation of these roles.

In the company are George Clarke as Christopher Sty, Walter Pyr as The Lord, Katherine Everts as The Hostess and A Widow, Edwin Varrey as Baptista, Gordon Johnstone as Vincentio, Walter Hall as Lucentio, Ben T. Ringgold as Gremio, Joseph Weaver as Hortensio, Russell Crawford as Grumio, and Walter Lewis, William Rosell, John Boylan Walter Howard and Charles B. Welles in the other male parts.

Mabel Howard was a handsome Bianca.

Mabel Howard was a handsome Bianca, an excellent foil to the shrewish Katherine, and Kate Fletcher as Curtis completed a well rounded, well balanced cast.

The staging was excellent. The music, under the direction of C. F. Postey, well handled; and the entire production appealed strongly to an audience willing to be pleased but incapable of giving such a reception to a less meritorious performance. a less meritorious performance.

AMELIA BINGHAM'S NEW PLAY 'Olympe" a Tragte Play From the French of Decourcelle.

Amelia Bingham and her company opened at the Knickerbocker Theatre last night in "Olympe," a play written by Pierre Decourcelle on an inspiration drawn from a novel by Alexandre Dumas. The stage settings were unusually good, with seven very pretty stage pictures in the four acts.

The story of the play hangs upon the efforts of the Society of Jesus to undermine the power of Mme. la Pompadour over the King of France in 1758.

In Act I. Olympc, a Parisian actress, played by Miss Bingham, visits the cloisters

played by Miss Bingham, visits the cloisters at Avignon with a party of gay companions and meets Jacques Bauniere (Henry Woodruff), a young man who is studying for holy orders. It comes out in Act II. that Jacques had already slipped from the monastery in the night and seen Olympe, for whom he had developed a violent passion, and desired to go on the stage.

This longing was soon gratified. Olympe's leading man became suddenly smitten with a guilty conscience and de-

Olympe's leading man became suddenly smitten with a guilty conscience and determined to enter the priesthood, leaving the pretty actress distracted until Jacques pops out from behind a scene, ready to take the delinquent's place. His escapade with the actors is reported at the monastery, however, and he is forced to flee to escape imprisonment.

nowever, and he is forced to nee to escape imprisonment.

His suffering for her sake causes Olympe to return his love, but just then a Jesuit emissary tempts her into the belief that she can become the King's favorite, supplant Pompadour and save France from ruin. At this point Jacques arrives in Paris from the regiment of dragoons, which he joined after leaving the monastery, and she promises to forsake her ambition and she promises to forsake her ambition and

she promises to forsake her ambition and go with him to some faraway place where they may dwell in peace.

All goes well until the Jesuits hear of their plans. Then a perfidious actress is hired to tell Jacques that Olympe had already were very badly painted indeed. The whole scene was sacrificed to the platform designed for the evolutions of the papier mache dragon.

All goes well until the Jesuits hear of their plans. Then a perfidious actress is hired to tell Jacques that Olympe had already become the King's favorite, and the young man denounces himself as a deserter from the army. He is promptly shot, regardless of Olympe's assurance that the Colonel of his regiment had given Jacques an indefinite leave of absence at her request. Olympe then ends her distress by stabling herself with her lover's dagger.

Others in the cast with Miss Bingham and Mr. Woodruff are Bijou Fernandez, Edgar Davenport, J. H. Gilmour and W. L. Abingdon.

STRENUOUS LIFE IN RUSSIA

With a Duel With Swords in It Displayed at the American Theatre.

Ralph Stuart made his début as a star last night at the American Theatre in a dramatized version of Arthur W. Marchmont's story of Russian life, "By Right of Sword." The stage version was made by Mrs. Ogden Doremus and Leonidas Westervelt. There are four acts, beginning with a military ball at Moscow.

To Russia Richard Hamilton (Ralph Stuart) goes in search of adventure. He is an American of the strenuous kind, so he likes excitement. At the military ball he is mistaken by Olga, the beautiful daughter of a Russian officer, for her brother. This of a Russian omcer, for her brother. This mistaken identity causes numerous necessary complications, and before they end Hamilton has to fight a duel with swords. This gives Stuart a chance to display his ability as a swordsman.

ability as a swordsman.

The play pleased the audience at the American last night and there is no reason why it shouldn't continue to do so for some time. Jessaline Rodgers is the leading woman, and that sterling old actor, Joseph Wheelock, Sr., is Weber, the Nihilist. Stuart's other aids did their best to help laureb him as a tark. launch him as a star.

STAGE FIGHT LIKE REAL.

Pulls Bown the Chandeller and Makes the Orchestra Leader Wish He'd Ducked. Theodore Kremer, who runs a melodrama factory on the west side of town, had better look to his laurels. Lincoln Carter is cambing on his trail. Mr. Carter wrote The Eleventh Hour," which is the attraction at the Third Avenue this week. He

believes in thrills and plenty of them, and carries out this theory in his play carries out this theory in his play.

The most realistic scene is in the last act. This act shows the drawing room of a Chicago banker. Here the villain and the hero meet and fight for the hand of the lovely maiden. They smash furniture and bric-à-brac. They even pull down the chandelier. This fight was so realistic at the matinée yesterday that every one in the audience stood while it was on, and the leader of the orchestra was hit on the head leader of the orchestra was hit on the head by a chunk of something before it was over. The hero won.

NEW IN MELODRAMA.

"The Stain of Life" Takes With a Crowded Audience at Proctor's.

At Proctor's Pleasure Palace in East Fifty-eighth street a new melodrama called "The Stain of Life" was produced yesterday to the entire satisfaction of a crowded house at both the afternoon and evening performances. This melodrama is in four acts. Walter Matthews wrote it and put sufficient action in it to satisfy those who sufficient action in it to satisfy those who like their stage shows exciting. Some of the players are Rachel Acton, James Hee-nan, Nelson Levitte and Horace Maywell.

"A Doll's House" in Rehearsal.

The first stage rehearsal for the matinee performance of Ibsen's "A Doll's House," to be given by Miss Frances Hamilton in the Manhattan Theatre on Feb. 2, was held at the theatre yesterday under the direction of Miss Emilie Leicester.

Theatre Audience Didn't Know of Fire. There was a slight fire last night in the rear of a tailor shop at 151 West Twentythird street. Proctor's Twenty-third Street Theatre is five doors away. No one in the theatre, save the management, knew the fire was so near.

"SIEGFRIED" AT THE OPERA.

WAGNER'S GENIUS DISCLOSED IN THE FULNESS OF ITS POWER.

The Beauty of the Nibelungen Trilogy Compared With the Pretentious Solemnity of "Parsifal"—Mr. Kraus as Siegfried; Gadski, Brunnhilde.

After the weary workings of religious mechanism and philosophic speculation in the consecrated festival play "Parsifal," the revival of "Siegfried" at the Metropolitan Opera House last night was a source of abiding joy. This is a drama about which Wagnerian doctors generally agree. To be sure, those who regard it as their solemn duty to preach now, as they did in 1876, that the king can do no wrong, continue to promulgate disputatious decrees as to the excellence of the smoke-snorting dragon and the wire-swung bird. But with these self-elected defenders of the right this argumentative method has grown to be a

No one worries over the clumsiness of the disguised giant nowadays. A few may laugh in their beards and murmur, "Oh, Fafner, Fafner, how art thou translated," but that is all. As for the birdie-well, all stage birds are wiry, and so this one have a voice that is not we are content.

These slight blemishes do not destroy the ineffable beauty of the glorious drama of youth and love. What a grand oldworld epic it is, to be sure. The boy of pure mind made man by love's awakening; the youth forging anew his father's broken sword and crashing it through the anvil; the ardent seeker after adventure slaying the clumsy warden of the Nibelung hoard and lying down to rest in a forest where the very birds commune with him; the same lad smiting to death the lying dwarf who would undo him, waving the sacred spear of All-Father and plunging through fire to the lips of the sleepenchanted bride-these are the stuff poetic dreams are made of.

What matter the flower girls and the magic garden and the illuminated chalice of "Parsifal" after these? Here all glows and throbs with a splendid humanity and the music is surcharged with immortal beauty. The second act alone of "Siegfried" contains more genuine inspiration than the whole score of the drama of the renunciation of love. How much more beautiful the renunciation doctrine as preached in "Der Ring des Nibelungen"! There it means avaricious grasping, the struggle for power and the ruthless trampling under foot of all that makes life lovely. But why preach about the beauty of 'Der Ring des Nibelungen" as compared with the pretentious solemnity of "Parsifal"? The latter is become already a sort of operatic "Messiah," and people are going to its presentations who never go to any other opera and who think they are

performing a religious duty. Something must be said about last night's performance, however, for that had some new features. Some of the scenery was new and not altogether good. The cave scene of Act I. was undoubtedly an improvement over that of last season. It presented a weightier and more rugged appearance and the opening at the rear had a more natural look. The woodland surroundings of Neidhöle, the lair of Fafner. were very badly painted indeed. The

the good pug dragon of Mr. Grau's company. What barber with a Northung razor shaved thee, O Fafner?

Mr. Kraus was the Siegfried. He was last seen and heard here in this rôle in the spring of 1897. He was a good stout Siegfried and justified all Mime's boasts about the aveillence of his boarding housts. fried and justified all Mime's boasts about the excellence of his boarding house. More lissome young Volsungs we have had, with more of vernal sap in their veins and woodland freedom in their brawny limbs. But Mr. Kraus sang most of the music well, especially that calling for plenitude of tone, and his interpretation was intelligent and painstaking.

and painstaking.

Mr. Van Rooy's Wotan is an old friend. It was quite as good last night as usual. The same may be said of the Mime of Mr. Reiss; but here pause must be made to emphasize commendation of this exquisitely phasize commendation of this exquisitely finished piece of characterization. It is masterly in composition and detail. Mr. Goritz was an acceptable, but by no means great, Alberich, and Mr. Kloepfer was a

stentorian Fainer.

A new voice was that of Marguerite Lemon, who sang the music of the forest bird with a full, round tone of excellent quality and sufficient power, with flexibility also, but without a very clear enunciation of the text. Mme. Homer was the $Erd\sigma$, and was heard to advantage in the

Mme. Gadski made her first essay of the rôle of Brinnhilde. It would be interesting, of course, to discuss this interpretation, for singers well know the difficulties of the part. But it was almost midnight when the long-drawn kiss awoke her from her fire-girt slumbers, and she must be reserved.

fire-girt slumbers, and she must be reserved for greater leisure.

Mr. Mottl's conducting was again a source of delight. Like all other conductors, he failed to get the tremendous power that Seidl got in the forge scene, but in the more delicate parts of the score, such as the question scene, the "Waldweber" and the duet of Act III., he brought out the beauties of the music with exquisite finesse and a most poetic spirit. ost poetic spirit.

VIRGINIA EARL HOME.

That Is at Daly's Where She Feels She Belongs-Brings "Sergeant Kitty." "Sergeant Kitty," a military comic opera by R. H. Burnside and A. Baldwin Sloane, with Virginia Earl as the star, was seen last

night for the first time by a Broadway audience at Daly's Theatre. Daly's is home to Miss Earl, and she received a cordial welcome there. After a week in Brooklyn she stayed out on the road for three months rather than play in any other house, but the homecoming was

worth it. Every one of Miss Earl's songs was rewarded with the most enthusiastic applause. "On, Kitty" seemed a particular favorite, and the singer was called again and again

to repeat it.

Mr. Junie McCree as the Captain and Mr. George E. Mack as Celestin kept the audience laughing continually, and when Celestin put on Kitty's dresses after she had made away with his uniform, the house roared with delight. Other players who pleased the first-nighters were Miss Estelle Wentworth as Louise, Mr. Sylvain Langlois as the General, Albert Parr as Lucien and Harry Rephan as Pierre, the pastry cook to repeat it Harry Braham as Pierre, the pastry cook.

FLAMES SCARE HOTEL GUESTS. Shoot Up From a Building Near the Raleigh

and Broadway Central. A fire which started on the top floor of the four story building at 6 Bond street at 6 o'clock last night and then came out like caused a good deal of excitement among guests and diners at the Broadway Central and Raleigh hotels in Broadway. The fire was soon extinguished, although the firemen were hampered by several frozen hydrants. a big, flaring torch through a skylight,

ECZEMA ON LITTLE GIRL

Sleepless Nights for Mother and Awful Suffering of Child.

CURED BY CUTICURA Had Given up All Hope of Ever

Making Any Cure. "My little girl has been suffering for two years or more from eczema, and during that time I could not get a night's sleep, as her ailment was very

"I had tried so many remedies and spent much money, deriving no benefit. I had absolutely given up all hope of making any cure. But as a last resort I was persuaded to try a set of the Cutieura remedies, and to my great delight a marked change was mani-feated from the first application. I gave the child a bath with Cuticura Soap, using a soft piece of muslin cloth. This I did twice a day, each time fol-lowing with the Cuticura Ointment, and at the same time gave the Resolvent, according to directions. One box of the Ointment and two bottles of the Resolvent, together with the Soap, effected a permanent cure. I submit this for publication if you desire, hoping it will add to your success and assist so many thousands of sufferers in cur-ing themselves." Mus. I. B. JONES, ADDINGTON, IND. T.

The first step in the treatment of the chronic forms is to remove the scales and crusts and soften the skin, by warm baths with Cuticura Soap. The scalp, ears, elbows, hands, ankles and feet will require frequently a thorough soaking in order to penetrate the thickened skin and crusts with which these parts are often covered. Dry carefully, and apply Cuticura Ointment, lightly at first, and where advisable spread it on pieces of soft cloth and bind in place. Take the Resolvent, pills, or liquid, in medium doses. Do not use cold water in bathing, and

avoid cold, raw winds. Soid throughout the world. Cutleura Resolvent, 20a. (In form of Chacolate Centrel Fills, 25c. per vial of 60), Ontiment, 20c. Soap, 25c. Depoin Lendon, 27 Charter-house 8q.: Paris, 5 Rue de la Faixi Boston, 157 Colum-bus Ave. Potter Drug & Chem. Corp., Sole Proprietors. ag-Sond for Blow of Cure Eccusion.

MINERS' ANNUAL MEETING. Demand for a Labor Union Bank to Hold

Funds of the Organization. INDIANAPOLIS, Jan. 18 .- The national convention of the United Mine Workers of America met here this morning with about 900 delegates in attendance. The principal event of the day was the reading of President Mitchell's address, which consisted of a review of the year's work and statistics regarding the organization. The report showed that the number of

miners now in the organization is 287,546, which is an increase of 233,000 since 1899. Treasurer Wilson caused surprise when he submitted his report with the recommendation that organized labor establish a bank of its own and thus remove its funds from banks in which some of the men in control are opposed to organized

PUBLICATIONS.

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does not, SYSTEM ha staff of experts-practical business men-who will answer your questions gladly and cheerfully and promptly. This service will cost you not one single penny-if you are a subscriber to SYSTEM The price of SYSTEM is two dollars a year. It is worth a great deal more than that to any alers man with his eyes on the main chance.

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dollars for a year's sub-scription to SYSTEM and we will send you, every cost prepaid, a Perpetual Reminder with your name in gold on the front. Write your name and address in your name and address in the white space opposite; tear out this advertisement and mail it to us. Write plainly, so that we will make no mistake in set-ting your name. Inclose the money and we will enter you as a subscriber— send you an expert con-sultation certificate, entitling you to free advice—and ship once. We have only a few of the Reminders on hand, and we believe they will be snapped up in a

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EXECUTRIX SALE.

Collection of Porcelains and Objets d'Art

Originally Intended for Exhibition at the St. Louis World's Pair

but which the sudden demise of the owner and manager of the enterprise has necessitated being sold by auction in order to liquidate his affairs. Messrs. Cavanaugh Brothers, Solicitors, Law Building, Balt more, are the attorneys for the executrix. Sale is absolute and for cash only. Large deposits will be

The collection will be on view TO-DAY and sale will commence TO-MORROW. WEDNES-DAY, JANUARY 20TH, and continue on following afternoons, at 2:30 P. M., at

227 FIFTH AVENUE,

JOHN FELL O'BRIEN, Auctioneer.

9 A. M.

6 P. M.

"Last Day of Exhibition." American Art Galleries, New York Art Galleries.

On Free View

9 A. M.

Special Evening View WEDNESDAY, 20th Inst., From 8 until 10 o'Clock. "A Noteworthy Public Sale"

PASTELS Water Colors Oil Paintings

by the late J. Wells Champney,

Asseciate of the National Academy To Be Sold at Unrestricted Public Sale On Thursday and Friday Evenings of this week at | 8 o'Clock,

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OLD JAPAN Remarkable Specimens

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NOTE:-Tea will be served by Miss MATSUKI on Wednesday afternoon and at the Special View

on Wednesday evening. DATES OF SALE

Afternoons of Thursday, Friday, Saturday of this week

At 2:30 o'Clock. The sales will be conducted by THOMAS E. KIRBY, of the AMERICAN ART ASSOCIATION, Managers, 6 East 23d St., Madison Square South.

AMUSEMENTS.

Automobile Show. Herald Square Exhibition Hall

TOP OF THE MACY BUILDING BROADWAY AND 34TH ST. OPEN DAY AND NIGHT UNTIL THE 30TH. Music by the famous French Concert Band. ADMISSION 50C.

Emerald Ball Brooklyn R. C. Orphan Asylums WALDORF-ASTORIA.

Wednesday Evening, January 27th, 1904.

TICKETS. \$5.00.
Concert at 9:00 P. M.
By Shaunon's 23rd Regiment Band.
Tickets now on sale at Chandler and Held Music Store, 439 Fulton Street, Brooklyn, and Tyson Co. Ticket Agencies at the principal hotels, Manhattan.

CARNEGIE HALL. Wetzler Saturday Afternoon, January 23, at 3 Symphony
Leopo'd Lichtenberg,
VIOLINIST.
Program:Beethoven, Overture "Leonore" No. 3;
Vieuxtemps, Concerto for
Violin; Schubert, Symphony in C major.
Tickets now on sale at Ditson's and Box Office.

Bishop to Try to Build Up Church. Bishop Edward S. Lines of the Episcopal Diocese of Newark, N. J., has consented to act as rector of Christ Episcopal Church in Prospect street, that city. This church has not been prosperous since Archdeacon Stansbury died twelve years ago and Bishop Lines hopes to build it up. He will appoint a vicar to assist him in his work.

Red Bank Elopers Traced to Syracuse SYRACUSE, Jan. 18.—The father of fourteen-year-old Antonine Marks of Red Bank N. J., has traced his daughter here, having followed her and Ferdinand Margari, with whom she eloped about a week ago. Both are hiding in the Italian district. Margari

Sale To-night, 8.15 o'clock.

AND PASTELS, Ordered sold by the executors of the late W. E. Tefft and Alma E. Wright (Stern & Rushmore, attorneys) together with the private collection of H. Knight of Philadel-

phia, and a few paintings direct from

American artists. All are to be sold without

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George H. Smillie,
George H. McCord,
Thomas Moran.
Geo. Inness,
Charles Baker,
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Geo. Aldrich,
Ernest Parkon,
Carle J. Blenner,
J. H. Dolph.

AMUSEMENTS.

JOHN FELL O'BRIEN,

NEW EMPIRE THEATRE. M. Barrie's LITTLE MARY THE OTHER GIRL Seats purchased at Criterion Theatre may be exchanged at Empire box office.

NEW LYCEUM W. 45th St., E. of B'way. Evgs 3.15, Mat. Sat. 2. WM. GILLETTE THE ADMIRABLE CRICHTON.

CARRICK THEA. 35th St. & B'way.

CARRICK Eyrs. 6:30. Mat. Wed & Sat.

Mary Mannering HONEYMOON.

NEXT TUESDAY—Seale Thursday.

ANNIE RUSSELL,

In a new play by Haddon Chambers.

THE YOUNGER MRS. PARLING.

THE YOUNGER MRS. PARLING.

CRITERION THEATRE, B'way & 44th St.,
LAST WEEK AT THIS THEATRE,
NEXT WEEK AT THE EMPIRE.

AUGUSTUS THOMAS' THE OTHER GIRL,
NEXT MONDAY—SEATS SELLING—
CHARLES FROHMAN WILL present

VIRGINIA HARNED In E. H. Sothern's Play,
The Light That Lies in Woman's Eyes.

GARDEN THEATRE, 27th St., Mad. Ave.
Evgs. 8:16. Mai. Sat., 2:15
Eleanor Robson Mary Ann.

HUDSON THEATRE. 44th St., near B'way, Mats. Wed. & Sat. 2:18.

ROBERT In a new comedy RANSON'S EDESON Life by Richard FOLLY

HERALD SO. THEATRE, B'way & 38th St. 2:18.

100TH TIME, FEB. 4—SOUVENIRS, THE SIRL FROM KAY'S SAM BERNARD AND THEATRE. Broadway & 18th St. SAVOY THEATRE. Broadway & Min St.

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(in Italian). Sembrich, Gadiski, Homer, Seygard;
Dippel, Campanari, Plancon. Conductor, Mott.
Thurs., Jan. 21, at 5 P. M.—Fifth performance
PARSIFAL. Weed. Burgstaller, Van Rooy, Blass,
Goritz, Journet. Conductor, Hertz.
Fri. Evg., Jan. 22, at 7:45 — TRISTAN UND
ISOLDE. Ternina, Walker; Kraus, Van Rooy,
Kloepfer. Conductor, Motti.
Sat. Mat., Jan. 23, at 2—L'ELISIR D'AMORE.
Sembrich; Caruso, Scotti, Rossi. Conductor, Vigna.
Sat. Evg., Jan. 23, at 8—AIDA. Gadski, Homer;
Dippel, Plancon, Campanari, Muhimann. Coaductor, Vigna.

ICTORIATHEATRE, 42 St., B'way & 7 av.

Nati. Plancon, Campanari, Dippel, Plancon, Campanari, ductor, Vigna.
PARSIFAL, Jan. 28th; Feb. 4th, 11th, 10th, 25th.
WEBER PIANOS USED. IRVING PLACE THEATRE. Evgs. at 8:20.
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in a new romantic drama by PIERRE DECOURCELLE. OLYMPE ACADEMY OF MUSIC. 14th St. & Irving PL WARE Way Down East. Prices 25, 50, 75, 1.00. Mata. Wed. & Sat. 2. Eve. 8:15. NEXT WEEK—CHECKERS. Seats on Sale.

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And in "The Sacrament of Judas." MADISON SQUARE Theatre Broadway The SECRET of POLICHINELLE

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Five Hamorous and Musical Recitate.

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